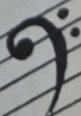




HOW TO AUTOGRAPH MUSIC

By CHARLES THOMAS





PREFACE



This book is dedicated to musicians and composers who either are interested in improving the technique of musical notation, or have the will to learn the profession of Music Autography, which, for more than 40 years, gave me healthy compensation for my effort.

I believe that these lessons are published for the first time in this country, and hope that some of my readers will be sufficiently inspired to practice Autographing and to become a new member of the Autographer's fraternity.

Most of the Autographers operate in New York City where many music publishers have offices. But throughout the United States there is a lot of room for good men in this business. Many of the present group of Autographers are aging and no one teaches or encourages newcomers. Therefore, I know that these instructions fill a much-needed want in the nature of public service.

These lines are written with the best wishes of this writer to perpetuate the life of Music Autography.

CHARLES THOMAS

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Published by The Songwriter's Review Magazine,
1697 Broadway, New York 19, N.Y.

HISTORICAL REMINISCENCES

Extract from "Price List Pamphlet" of Music Autographers Union, Local 17993, A.F.L., New York:

"Definition: 'Musical Autographing' is the drafting of musical compositions on any type paper for the purpose of reproduction by the Photo-Offset, Lithographic or any Graphic Art Process."

This was written over 20 years ago when this union was organized and Photo Offset printing was in its infancy. Previous to this time the so-called Transfer Process (or one-side printing from stone, zinc or aluminum press plates) was the now obsolete method of music printing available. The pioneer in music printing (est. about 1885) and still the leader in the field is Robert Teller Sons & Dorner, of New York City. For years - until the advent of electric motors - a Transfer Press, operated by hand, produced 1 copy for each movement forward & backward of the flat bed. Two hours of this tiresome labor produced approximately 100 copies of one sheet, size 22 x 28. Later, about 1910, Flat Bed music printing presses operated electrically made their appearance and printed up to 1000 sheets per hour (one side printing only).

Nowadays, Photo Offset prints both sides of large sheets at each rotation of the drum, and prints come out cut to size and folded. The speed of some presses exceeds 4000 rotations an hour. The progress in printing & photography forced Autographers to improve their methods and discard the paper they had used for many years. This so-called "Autograph Paper" was a canary, green or pink colored paper made in France and Germany, coated with albumen. Special Autograph Ink penetrated the coating. This coating, when dampened and contacted under pressure with the polished stone or grained aluminum press plate, would transfer the music on the surface of the stone. Then, after etching plus inking, the music was ready for the press. Autographing with this ink and this paper was a painful exper-

ience for apprentices. The ink was sticky, the paper was sensitive to greasy touch, you could not hold your hand on this paper, corrections took patience, or blurred spots would be left on the print.

No wonder so many beginners were disgusted after a few days of practice and dropped out.

Today, we use any white paper and waterproof black ink. Any good draughtsman with knowledge of music technique could produce an autographed page. However, he would lack the speed which is important to the sales value of autography. Patience and practice are very necessary to become proficient in this profession where capable men always will make what we call a fair or even a better living wage.

The history of Autographing will not be complete if we forget the names of the pioneers.

About 1908 these men were New York Autographers: Charles Greinert, Mr. Lasker, Mr. DelGuercio, and Arthur Rooman. Mr. Rooman was my teacher and employer about 1911. I left his employ a year later to install and train Autographers for a new music printing firm, Poche, Steinmetz, and Van Dam.

Immigrant musicians or draughtsmen came to New York in search of fortune and drifted to printers to learn the art of Autographing. In one year six new Autographers were trained. At least 100 came to learn, and vanished.

The next year I opened my firm under the name of the Eureka Music Printing Press, training another group of about twenty Autographers. Their sons and daughters learned from the fathers until there were at the most 50 Autographers in New York City. This right now is reduced to less than 30 and I wonder how many will be in the field five or 10 years hence!

You can become part of the brand new element of Autographers by studying and following the next chapters.

TOOLS and SUPPLIES

Essential supplies for apprentice Autographers are:

Pen, Ink, Staff-ruled paper, Drawing Board, T-Square, and Thumb Tacks. At a later time ambitious pupils will need the complete list of tools and supplies listed below:

1. Artist Table, approximately 30 x 30. This is not essential; in fact any flat top desk or table will be useful, saving you over \$20.00.

2. Drawing Board. Size 12x17. Thickness approx. 3/4".

3. T-Square, 18" long.

4. Pens (Gillott, Spencerian, etc.)

5. Pen holder for above pens.

6. Speedball pens, C5, and pen holder to fit.

7. Quality paper (non-ruled).

8. Inkwell, wiping rags, thumb tacks, black pencil, blue pencil, ink eraser, pencil eraser, ammonia, scissors, and pinchers.

9. 14" ruler.

10. Dry point compass, (divider), Circle Compass; drawing pen.

11. Jet Black Waterproof India Ink (Higgins).

12. "Best - Test" rubber cement; solvent and thinner.

13. 5-point staff-ruling pens. 3 sizes, and flat blade.

14. Staff line ruling device to hold staff-ruling pens.

15. Lighting lamp.

16. 2 pieces of wood, razor blades for corrections; envelope opener.

Not including the artist table, the total cost of the above supplies should not exceed \$20.00.

I would like to describe some of the above items because I suggest that quality of tools and supplies often is the cheapest for best results in Autography.

Referring to the Artist Table or any flat top table or desk, be sure to allow yourself at least a space of 28 x 28 which conveniently leaves room for drawing board, manuscript, inkwell, tools, and light lamp. Raise the top of the Artist

Table to a 6-degree angle. If you use the desk and drawing board, glue a piece of wood 3/4 inch thick on the back, near the top of the board. This will raise your board to a 6-degree angle for a drawing board 12 x 17. This is important, because poise and comfort are essential for good Autography. Try it yourself, first writing on a flat surface, then a raised board.

The T-Square: Buy the best available 18" long. Dietzgen 2077 has translucent plastic edges and covers perfect true angles.)

Draughting pens are not expensive and will give good service. Some have short points, some longer. Try the longer points for practice.

Speedball pens are available in many sizes for thickness. Autographers use these pens to draw the "balkens" or "beams" for eighth or sixteenth notes.

Paper: At first buy staff-ruled paper obtainable in various sizes of staff lines. Manuscript paper of quality (to produce INK drawing); Octavo size staff lines; Score size; Band size; you will need all these sizes for practice.

Inkwell: Make your own from wood or cork with a weighted bottom so you don't accidentally throw it off the table. In the center drill a hole to insert a sewing thimble of small size. This will avoid waste. India ink evaporates and thickens in hot weather.

"Best-Test Rubber Cement is used to paste paper over paper and avoid the bulging which results from the use of ordinary glue. It keeps the paper perfectly flat. The thinner thins out the rubber cement which rubberizes and stiffens when long exposed to air.

5-Point Staff-Ruling pens come in various sizes and you will need all the sizes. The A. Dredge Ruling Pen Co., 105 Johnson Ave., Hackensack, N. J. (Hubbard 7 - 6117) will supply these pens and include a thin plate to clean the grooves.

The Staff-Ruling Device is made to

order from my sample and you will be able to make it yourself from the designs and descriptions which will be given later in this pamphlet (approx. cost \$3.50).

Electric Lamp: Obtain any lamp of your choice, but with a flexible arm so you may cover the range of your manuscript and board. Cover your eyes with a shade to avoid glare and be sure to place the lamp at the left of the table;

manuscript to left; board in middle; inkwell over wiping rag at right.

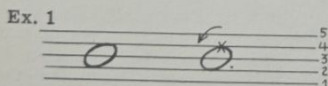
A small piece of wood, approx. 8" long and 1/2" square will be useful for the proper guidance of the T-Square while drawing the stems. I will explain its use later.

This covers the information for complete equipment required by a music Autographer. We now can turn to the actual lessons.

NOTES - STEMS

First, be sure that you are seated comfortably at the height where your arm rests in close to a horizontal position on your table. The wrist and hand are your support for steady control; the fingers and thumb guide the pen to the drawing of notes.

Use large staff lines to start. (Ex. 1)



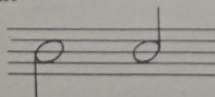
For practice, draw the oval outlines as per Ex. 1. Start at line 4 marked X; draw in direction of the arrow and end at X. Do not draw above or below staff lines 2 or 4 and follow curve of the sample. Retain even thickness of outline. Repeat until you feel satisfied.

Your pen holder must be held firmly by the 3rd and 4th fingers and thumb.

The 3rd and 4th fingers will serve to steady and guide the operation. Note that the pen holder rests on the 3rd joint of the 4th finger. Try the necessary movement away from the paper. This control is the secret for success in good Autography.

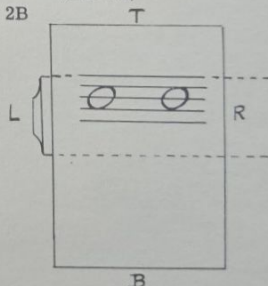
Now add a stem to the oval and use the T-Square for the first time, like this:

Ex. 2A



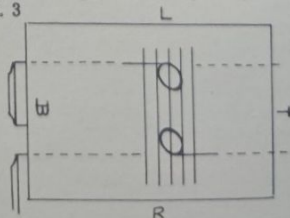
To do this, first line up the staff line horizontally, with the T-Square held firmly against the L. side of the drawing board (Ex. 2B)

Ex. 2B



If your board is perfectly lathed at square angles, a perfect perpendicular stem will be drawn, if you now turn your board 45 degrees to R. (Ex. 3):

Ex. 3

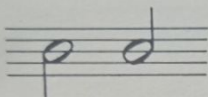


Place your T-Square firmly along side B and draw stems which should line up just touching the curve of the oval, but not cutting in this oval.

You will readily experience that you will not be able to draw stems (in ink) if your T-Square is in contact with the

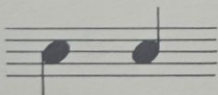
board. It should be lifted approx. 1/4 inch above the board. Always draw stems from L. to R. and consequently the frame of the T-Square should be held on the L. side of the board. At the R. place the small piece of wood I described previously as a support for the T-Square. Three fingers of your left hand should lift and press the T-Square against the board.

HALF-NOTES (Ex. 4)



You now have mastered the outline of half-notes, but the shading must be added. To master this is not easy, but follow the style of my sample, and practice it consistently.

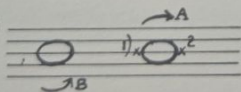
QUARTER-NOTES (Ex. 5)



This requires the filling up of the oval. Follow the rotation of the pen as shown in Ex. 1.

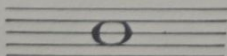
WHOLE NOTES (Ex. 6)

Ex. 6



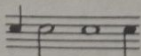
Draw the outline of the whole note as shown. Start the curve at X1; draw the top half of the oval to point 2 in direction of $\rightarrow A$. Now draw bottom half completing the note in direction of arrow $\rightarrow B$. Then add the shadings as shown in Ex. 7.

Ex. 7

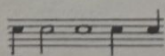


Now you are ready to draw notes and stems on smaller size staff lines.

Ex. 8



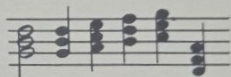
Ex. 9



Previous instructions apply to smaller notes.

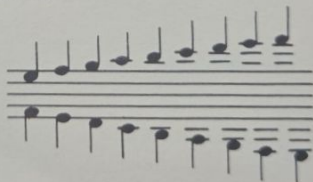
Up to this point we have learned to draw the outline of notes; but now we must draw all music notes on, below, and above the staff, to cover the entire musical range. This requires new practice. When drawing close chords, make sure they do not run into each other. Once more I suggest practice on large staves, and later trying medium and smaller staves. Here is Ex. 10:

Ex. 10



Ledger lines are added to the staff as short additional lines which continue the staff with the same spacing as the staff lines. Ex. 11.

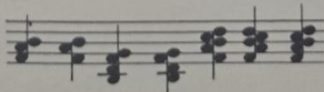
Ex. 11



To define the position of ledger lines I use a blue pencil which does not reproduce through lithographic printing methods. The thickness of the ledger lines should be the same as the thickness of the staff lines. Their length should be sufficient to permit unquestionable definition of the notes.

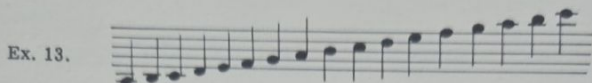
The following placing of notes in chords is a puzzle to copyists, but should be routine to autographers. Study the following Ex. 12 carefully.

Ex. 12



Note that the lowest consecutive notes usually are at the L. side of the stem.

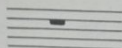
Stems should not be drawn heavy for the same size photo reproduction. Stems for notes below the staff upto middle A are drawn upwards. From B on staff and higher notes, stems are drawn downwards. For lead sheets, all stems are drawn upwards. See Ex. 13.



The length of the stems for single notes should not exceed 3 staff spaces. Bar lines should be thicker than stems and somewhat heavier than staff lines.

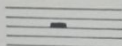
RESTS

WHOLE REST



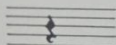
Under 4th line: Note thickness & length.

HALF REST

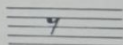


Above 3rd line: Note thickness & length.

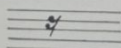
QUARTER REST



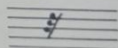
EIGHTH REST



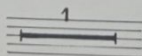
SIXTEENTH REST



32nd REST

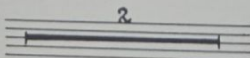


1 MEASURE REST



(through middle line)

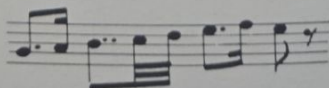
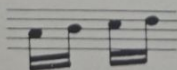
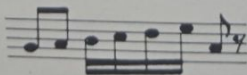
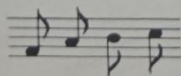
2 or more MEASURE REST

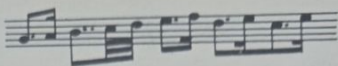
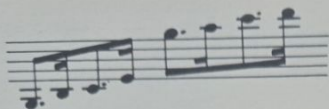


(through middle line)

Good Autographers distinguish themselves through the drawing of Quarter Rests: Start at the bottom and draw this ; next: ; finally ; then join as follows: ; not in continuity: ; finally re-enforce like this: .

FLAGS FOR EIGHTH NOTES, Etc. - BALKENS (OR BEAMS) - DOTTED NOTES





For Beams, use Speedball Pen C-5 for large staff notes.

Smaller Speedball thickness should be used for smaller staves.

The Dots behind notes should be heavy and not too close to the notes.

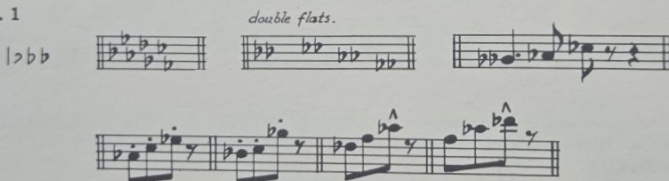
(Also, somewhat ABOVE the center of the note)

Practice the above samples, copying all of the details exactly as illustrated.

FLATS — SHARPS — NATURALS — DOUBLE SHARPS

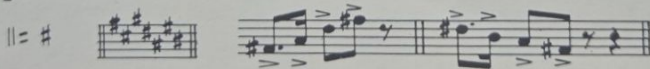
I suggest that, at first, you practice drawing FLATS in 4 operations as shown in Ex. #1. The final drawing will require two operations and the shading of the curve. The proper shading of flats, sharps, and naturals is the difference between copy work and Autography. The proper place for those signs is IN or ON the space of the tonalized note. The drawing of difficult notations will be analyzed, but for elementary symbols, I suggest the imitation of the samples which follow:

Ex. 1



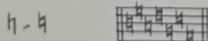
SHARPS require 4 operations (2 vertical strokes; 2 heavier cross-strokes). Note that the cross-strokes must be in the proper place as shown repeatedly in Ex. #2:

Ex. 2



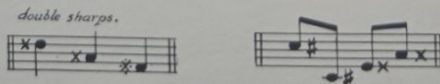
NATURALS require 3 operations and 2 heavier cross strokes. Once again the cross-strokes must be in the proper place. (Ex. #3)

Ex. 3



DOUBLE SHARPS are usually drawn as heavy crosses ON or BETWEEN staff lines. Some old-timers add 4 dots as shown, but it is not necessary. (Ex. #4)

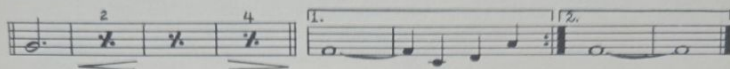
Ex. 4



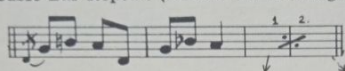
REPEATS — ABBREVIATIONS

In popular instrumental publications single bar repeats usually are accepted because they save space. Double repeats are not allowed in Autography.

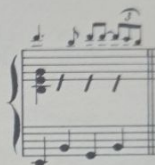
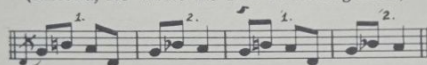
Ex. 5



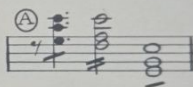
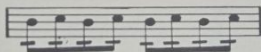
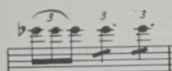
Double Bar Repeat. (Do Not Use In Autography)



(Instead, Re-Write the Two Preceding Bars)



Ex. 6



Ex. #6 A would not usually be acceptable, except in Conductor or Abbreviated scores. You know that the single stroke below the whole note chord changes to 8 eighth notes.

LETTERING

Successful Autographers must be good penmen and letterers. (Lyrics for songs are in demand for "Verse or Chorus" of Lead Sheets, Songs, etc.; plus all of the necessary technical terms, *Moderato* etc., pp; f; etc.) In order to help you in lettering, I illustrate my free hand lettering in simple style (open & condensed).

Ex. 7

THOMAS AUTOGRAPHY

Thomas, — Old Pa-pa Thomas, — said he that you can't beat au-to-gra-phy;

Mon-ey, time and mon-ey, — is what you save by good au-to-gra-phy;

No one, No one, will ev-er prove us wrong,

Mon-ey, time and mon-ey, saved by you — that is my song.

Thomas, — Old Pa-pa Thomas, — said he that you can't beat au-to-gra-phy;

Thomas, — Old Pa-pa Thomas, — said he that you can't beat au-to-gra-phy;

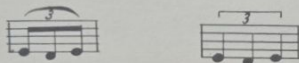
(Autography by Charles Thomas.)

At this time I want to express my appreciation to collaborators who make use of the I.B.M. Electric Executive Typewriters. These typewriters have type faces very close to linotype machines and a lyric looks printed when one of these typewriters is used. This makes possible the complaint of music engravers who state that our work is "not the same." This is a compliment to our progress. I feel this way because if our standard was inferior music publishers certainly would not use our combination of autography and expert-typed lines, and engravers would not take out time to complain. This combination of work means continued prosperity for the Autographer.

TRIPLETS

Most capable musicians prefer the TIE over triplets of eighth notes, and the straight line over 3 eighth notes. I have adopted this style without complaint. (Ex. 8)

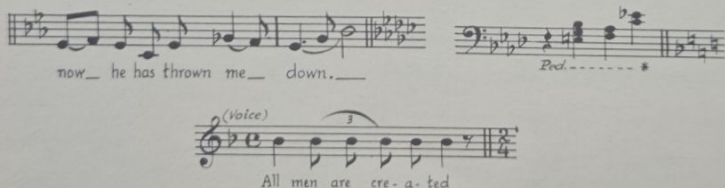
Ex. 8



KEY CHANGES AND TIME CHANGES

I suggest you follow this style (the natural signs at the end). Ex. 9.

Ex. 9

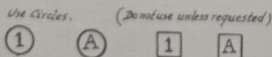


SIGNS FOR REHEARSAL—REPEATS—ENDINGS

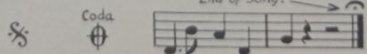
Rehearsal Signs (as per manuscript) are usually made in square boxes (with inserts of letters A, B, C, etc., or 1, 2, 3, etc.).

I suggest that, for quality, circles be used at all times, as follows: Ex. 10, 11).

Ex. 10



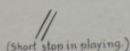
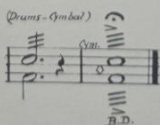
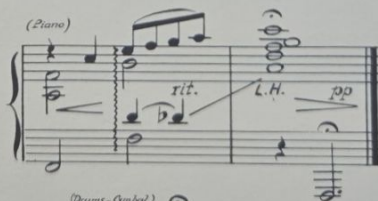
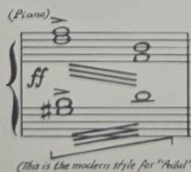
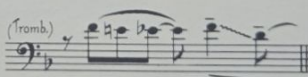
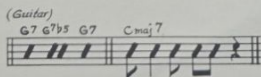
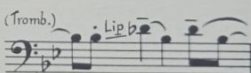
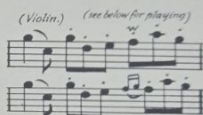
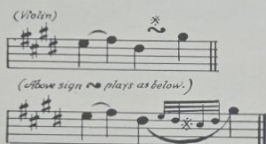
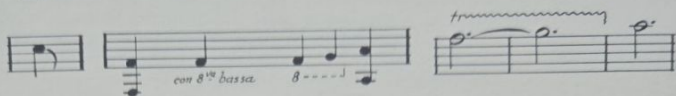
Ex. 11



Please note that the ends of strains are defined by two vertical staff lines of equal heavy thickness. The final measure of compositions is indicated through one light and heavier staff bar-line, to indicate the end. Sometimes a hold is added by composers (Ex. 11). I prefer to omit the above-illustrated hold to add later, if wanted. It really is not needed, because the ending bar-lines define the Fine.

OTHER NOTATIONS

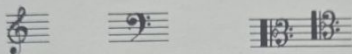
Ex. 12



For guitar parts I suggest that first you mark the strokes and measures in blue pencil, then complete the strokes with tool C5 or thinner strokes, dependent on the size of the staff.



CLEFS

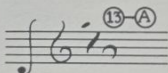
Ex. 13



The successful drawing of the **TREBLE CLEF** will prove your artistry. Here is how I design the Clef:

A vertical line in blue pencil (for guide). Now, in ink, the following curve:

Next, the following:  ; finally the 3 shadings  Ex. 13 A.



Be sure to limit the R. curve close to the middle staff line. Eventually you will be able to draw the outlines in 2 strokes and complete with the shadings.

The **BASS CLEF** can be drawn without special instruction, remembering that the 2 dots must be heavy and their place on each side of the 4th staff line define the note F (in Bass Clef).

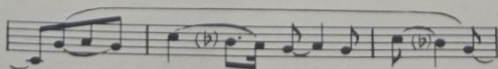
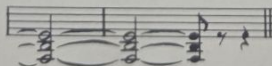
The **VIOLA** or **C Clef** identifies the note C and the 2 dots must be placed on each side of the middle staff line.

The **TENOR Clef** (occasionally used in Cello music), identifies the note C on the 4th staff line.

Both **VIOLA** and **Tenor Clefs** are drawn in the same manner, except, of course, for their place on the Staff. Lots of practice will accomplish a perfect drawing; try to copy or improve my samples.

TIES — SLURS — PIANO BRACES

Ex. 14



The drafting of long **SLURS** requires the use of French Curves or a steady and well-poised hand. I suggest you mark the curve in blue pencil, then draw the

start and finish in ink, joining these curves with curve or ruler, and repair later if not satisfactory. The convex slurs are relatively easy, but the concave ones are very difficult. Therefore, turn your drawing board around and draw the concave slur in this position as if it were convex. Be sure to point the start and ending very near the notes which the slur intends to cover.

BRACES which we draw to cover the Treble and Bass staves of piano music are not difficult to draw, if you turn your board to the long side, instead of trying to design top to bottom.

I believe I have covered the subject of notations thoroughly. Whatever I may have omitted should not be difficult to Autograph.

STAFF RULING DEVICE

With the pens, the manufacturers supply one flat blade, thinned out at one end, which we use to start the flow of ink through the grooves of the pen. The ink must be fresh out of the airtight bottle; you will be in trouble if you use thick ink, too long exposed to the air. In this case the remedy is to submerge the pens in a small container of ammonia. Then cleanse the pen through the use of hot water and let dry. This same applies to drawing pens which eventually clog up through the use of heavy ink.

Now cut a small piece of old underwear, two or three layers thick, to cover a little over the width of the 5-point pen, and about $\frac{3}{4}$ inch long. With a dropper, drop a few drops of ink on this pad up to the point of complete saturation. Then try the pen on a piece of paper similar to the drawing paper intended for your job. If necessary, move the pad to the point of the pen and back about $\frac{1}{2}$ in. from the points.

At this time the pen should be firmly secure in the holder and the points should be on the level of the flat surface of the guide, or a little lower; also a trifle ahead of the frame of the holder.

Now, with the Tee Square somewhat raised at L. side (as explained previously under the subject of drawing stems), using the Tee Square as a guide, hold the frame between 4 fingers and thumb and hold in a vertical position against the raised side of the Tee Square. Now move your ruler - in a steady pace - from L. to R., always under the positive guidance of your Tee Square. I know you will not succeed immediately, but you will be happy once you control this operation with ease, speed, and confidence.

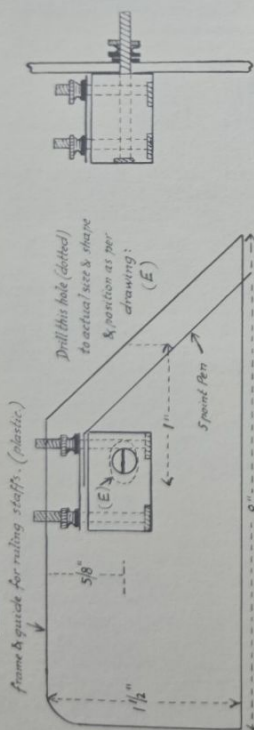
To draw staff lines in proper alignment, I prepare a side strip of paper tacked on the board, and marked in horizontal lines at desired levels. When your ruling is completed, use the ammonia bath as explained above. (Ex. 15).

PAPER

If you are a member of the Union of Musical Autographers, Local 17993, N.Y., affiliated with the Local 802, American Federation of Musicians, you will be supplied with a variety of ruled paper. Often, however, special jobs will require specially spaced staff-lines, and this will require blank paper, of various sizes, to be ruled by you.

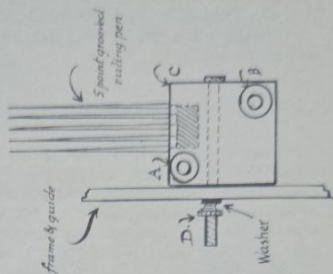
In general work sizes are 6 x 9 inches; 8 x 11; 10 x 13 $\frac{3}{4}$. The corresponding paper required, including margins, will be 7 x 10 $\frac{1}{2}$; 9 x 12; 10 $\frac{1}{4}$ x 14.

Front View.



Be sure to lengthen the frame to approx. 8 inches

Top View.



Not shown is a thin plate drilled with 2 holes to fit size & position of screws A & B, cut to size of block C. The flat size of the 5 point pen is held tight between this plate & the block when screw nuts are tightened.

Bolt nut D controls the proper position of the ruling 5 point pen.

OUTFIT FOR DRAWING 5-LINE STAFF

EX. 15

If you buy direct from paper dealers to avoid heavy costs as charged in stores, you will select quality and quantity from corresponding sizes: 22 x 28; 25 x 38; 28 x 43. They will cut to size at small costs.

Do not buy thin paper. Buy quality: you will do better work and the corrections will be cleaner.

CORRECTIONS

No one is perfect in any business. If some autographers do not make many mistakes, the composers, arrangers, or copyists who prepare the manuscripts will leave errors or omissions and you eventually will make the corrections.

Use a sharp razor blade or ink eraser. Smooth the graining of the paper by rubbing the spot with soft pencil rubbers. The cleanest way is to paste a small piece of ruled paper above the note or place to be corrected and use rubber cement to paste this piece flat and cleanly. Then, when dry, rub out the excess rubber cement with your fingers with light, slight pressure.

PLANNING YOUR JOB

Check your manuscripts to ascertain that each part has the same amount of measures. Start with Piano, Violin or Solo Cornet. If there are too many bars, or shortage, refer to arranger for correction, unless you find the error. If you can rectify this yourself, the arranger may be grateful.

Now count the total bars and list as follows:

Intro: 4; A-8; B-16; C-12; D-16; E-16; F-18. Total: 90 bars.

You are the judge to decide the number of bars you will write on one line or on one page. You will find it to your benefit to save pages and printing expenses for your customer. To accomplish this, you may increase the proportionate work size which the camera or the printer will reduce to the required original size. Through elementary mathematical proportions you will determine the accurate size of the "blow."

The number of staff lines per page start at 8 or 9 up to 12 lines, using large staff. Medium staff lines start at 13 up to 15 lines. (For work size, octavo size, 6 x 9). For Concert size (8 x 11 work size) 16 lines with medium staff may be used.

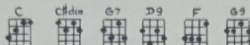
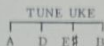
Remember that when you enlarge the work size for later reduction, notes, stems, lettering, staff lines, bar lines, etc. must be drawn larger and heavier.

For military band work, you cannot use over 10 lines in the limited depth space allowed. The smallest staff is a must, unless you use the "blow" process.

It is customary to start the first line of a part indented (approx. 1/2") for extreme L. margin. Obtain various printed samples of songs, concert orches, band music, etc., and note the space allowed for titles, instrument names, composers, and copyright notices. After deducting the top and bottom room required for these credits, you will know the depth remaining for ruling your amount of staff lines. The divider (dry point compass) will accurately mark the position of the first line of the staves.

If you must leave L. and R. blank margins, draw vertical blue pencil lines and draw your staff lines in the work space.

UKULELE DIAGRAMS



First draw four (4) equi-distant parallel lines in blue pencil. Open your divider to fit top and bottom lines. Next, punch the points from L. to R. on the first line. Divide this into three (3) spaces and draw the lines similar to the sample above.

CONCLUSION

In this book - the first great book on Autography - I have tried to give you general and often detailed instruction for good Autography.

The problem of proper spacing is a technique, and this you must learn for yourself, through actual experience. It cannot be learned through reading matter - only by actual application of the ideas suggested in this book.

With patience and practice, you, too, can be successful. This is a business that will never "let you down."

However, as in all businesses, nothing comes easy. You must work for it. And in this case, you must practice and keep on practicing.

GOOD LUCK TO YOU!

SAMPLE: VOICE AND PIANO

TUNE UKE

A D E# B

C#dim

Thom- as, - Old Pa- pa Thom- as, - said

FLUTE

QUICK STEP BAND

ORCHESTRA PART

Tempo di Bounce

MALE QUARTETTE (T.T.B.B.)

Moderato

Tenor I
Tenor II
Baritone
Bass

(Melody)

Sweet Ad- e- line, (Sweet Ad- e-